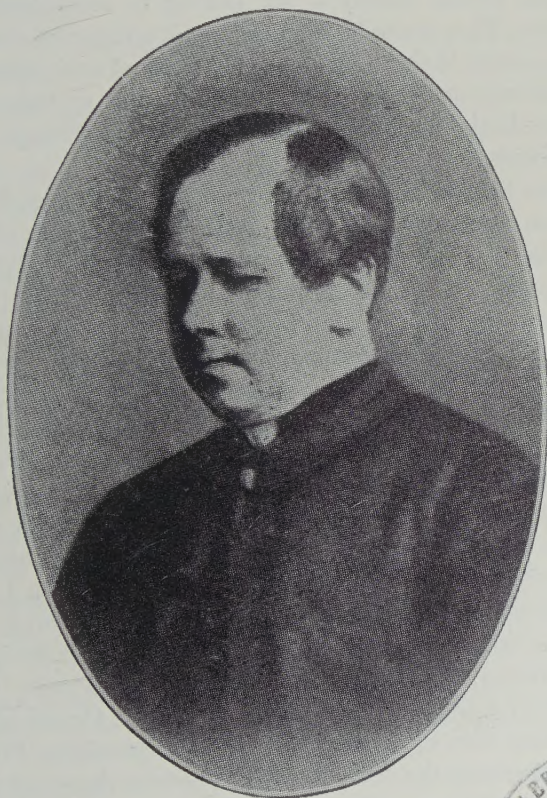


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The Hymn

JANUARY 1961 - *Oct. 1966*



HENRY WILLIAMS BAKER
1821-1877

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87962 The President's Message

LOCAL INITIATIVE

One of the refreshing experiences for those in charge of a national organization is to learn of activities which have been initiated by local individuals or groups independently of urging by the national office. This is a sign of the validity of the organization's purpose. When it grips people so vigorously that it inspires their imagination and initiative, one can feel that the cause is worthy.

The Hymn Society is not lacking in individuals who take this initiative. They are to be found in many quarters of the globe. It would be impossible in this brief message to recount their achievements. However, several activities of this character have recently come to my attention. Each represents a special area of interest in the program of The Society.

The first that I would mention is the Festival of Music which was held on September 28, 1960, as the contribution of the Methodist Churches to the Jubilee Celebration of Stoke-on-Trent, England. Our correspondence would indicate that one of our members, The Reverend Wilfred J. Little, of Newcastle, was a prime mover in this event. He gave it continuing and devoted thought as he planned the program; and must have been gratified at the success of the occasion.

The second is the organization of the Georgia Chapter of The Hymn Society. This is largely the fruit of the initiative of Edmund B. Keith and Paul McCommon, executives of the Georgia Southern Baptist Music organization. They began talking about it among their friends both in their own church and in other denominations. As a result a luncheon meeting was called last July when I was in Atlanta, and arrangements were made to organize the Georgia Chapter.

The third is related to the recent quest of The Society for Stewardship Hymns. The Music Director of the Country Club Christian Church in Kansas City, Missouri, Hadley R. Crawford, conceived the interesting idea of instituting a local Stewardship Hymn project in connection with the national effort. This was done and the local choices were entered for consideration in the national project. The first choice of the local contest was featured by the Church in Kansas City.

These are significant illustrations of local initiative. They are noted in the hope that they will stir others to go forward on their own with worthy hymnic projects. The national office is always interested in what its members are doing; and will be glad to help in whatever way may seem beneficial.

—DEANE EDWARDS

The Hymn

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Hugh Porter

1897-1960

THE PLACE OF THE HYMN in worship was a paramount concern to Hugh Porter. He was familiar with texts and tunes from his boyhood in a Methodist parsonage. During his education, which included one year in preparation for the ministry, and throughout his long career as organist and choirmaster, he gained a first-hand acquaintance with the varied liturgical and hymnic traditions of the Methodist, Presbyterian, Episcopal and Reformed Churches, and of the Hebrew temple ritual.

In the classes where he taught hymnology and the music of the great liturgies, he revealed competence and sensitivity in approaching the poetic literature of the hymn, from the biblical psalms and the early canticles, through the Greek and Latin hymns, to psalmody, the revival of hymnody under Watts and Wesley, and on into the hymns of the modern age. Matching his appreciation of the text, or excelling it, was his gift of musical expression. It was apparent to his pupils that his interpretation of the melodies which accompanied the psalm, canticle, office hymn, chorale, or the great hymns of England and America, was inseparable from the religious intent of the words. In teaching the chant, he expected thoughtful diction, saying "No music is as great as these words." Those who have heard the *Nunc dimittis* sung at the annual carol service of the School of Sacred Music, Union Theological Seminary, know what this means in actual performance.

On May 24, 1930, in a symposium on the topic, "Making the Congregation aware of the Hymn," he addressed The Hymn Society, then in the first decade of its history, on "The Interpretation by the Organist." "The organist," he said, "should lose himself in the hymn, catch its real spirit, and give it genuine interpretation." "Given the framework of the words, let the music follow this." Again, "The hymn is a song, not an organ piece." During the experience of thirty years following this address, in all of Dr. Porter's varied activities as a leader in the field of sacred music, he never deviated from these principles, but continued to play hymns as few organists can play them.

His concept of the place of the hymn in worship arose in part from his knowledge of its literary and musical aspects. But with this was merged an understanding of that area which is common to liturgy and esthetics. Here, the hymn may display its finest possibilities. Here, Dr. Porter as hymnal editor, was able to speak with authority, advo-

(Continued, p. 12)

Hymns Ancient and Modern

The Hymnbook of an Englishman

LESLIE H. BUNN

IN 1845 A CHARACTER in one of Disraeli's novels held the belief that "England could be saved by her baronets," and within fifteen years it might have seemed to the same observant author that this was actually happening, at least in the English Church. For, prominent in directing the Catholic recovery of Anglican worship were two country clergymen, both belonging to that historic order of hereditary knighthood. With the vicar of Tenbury, The Reverend Sir F. A. Gore Ouseley (1825-89), second baronet, we are only slightly concerned here, since his outstanding achievement was the Choir School with its remarkable music library at St. Michael's, Tenbury, built and endowed on his own Worcestershire estate. But the name of The Reverend Sir Henry Williams Baker, Bart. is inseparable from the history of *Hymns Ancient and Modern*.*

One might have expected him to follow with distinction the naval profession in which his father, Sir H. Loraine Baker, C.B., the second baronet, had reached vice-admiral's rank; equally he would have made a mark in law or diplomacy, for his qualities included resoluteness and patience, farsightedness and sound judgment. What drew him into the Anglican priesthood was the quickening force of the Tractarian movement. When he went down from Cambridge in 1844 the Church of England was already profoundly stirred by the Oxford leaders, Archbishop Whately, Keble of Corpus, Newman of Trinity, Pusey of Christ Church, the short-lived Hurrell Froude, all with Fellowships at Oriel. Within two years Newman and Faber of Balliol seceded, and Caswall of Brasenose followed them in 1850 into the Roman Church. But Cambridge too had its Tractarians, and in Baker's own Trinity College there had been H. J. Rose, G. W. (Lord) Lyttelton and J. M. Neale, who (like Keble and Pusey) remained steadfast upholders of the "arcana Anglicana." Baker would abide with them.

He was therefore a High Churchman loyal to the English Prayer Book when he assumed his first and only incumbency at Monkland, Herefordshire, in 1851. Soon he was occasionally printing in his parish magazine a hymn from his own or some other pen, and in 1852 he touched a wider circle when his new hymn for Martyrs, "Oh what,

* We are indebted to The Reverend Leslie H. Bunn, Editor of the Revision of Julian's *Dictionary of Hymnology*, and Minister of the Presbyterian Church in Shrewsbury, England, for this account written at the request of the Editor, and published in honor of the 100th Anniversary of *Hymns Ancient and Modern*.

if we are Christ's, Is earthly shame or loss," appeared in F. H. Murray's *Hymnal for Use in the English Church* of that year.

Mr. Murray, Rector of Chislehurst, Kent, was indeed only one of a host of compilers of Anglican hymnbooks about that time, as is seen in *Julian*, (p. 337f.). Opposed to such Evangelical collections as *Walker*, 1855, and *Harland*, 1855, were advanced productions like Neale's *Hymnal Noted*, 1851-4, or Blew and Gauntlett's *Church Hymn & Tune Book*, 1852. Books compiled "on a Catholic basis" were, in fact, being added rapidly, yet, in Murray's phrase, "differing without any reasonable difference." Of such similarity were, he considered, his own *Hymnal*, G. Cosby White's *Hymns & Introits*, 1852-53-61, Cooke and Denton's *Church Hymnal*, 1853, Earl Nelson's *Salisbury Hymnbook*, 1857, and perhaps others. It appeared very desirable to check the redundancy of independent hymnbooks, and probably Mr. Murray was the first to propose a willingness to discontinue his own publication if other compilers would forego theirs, as a condition of a new representative book which might "secure a more general acceptance from Churchmen."

In the summer of 1858, during a railway journey, the matter was discussed between him and William Denton, editor of the popular *Church Hymnal*. As a result other clergymen were consulted, notably G. C. White of St. Barnabas', Pimlico, whose *Hymns & Introits* was adopted by the Anglo-Catholic parish of All Saints, Margaret Street and elsewhere, and Baker who was already working towards a "synthesis" of High Church books. A small meeting was convened for September at Cosby White's London vicarage, when an advertisement "To the Clergy and others interested in Hymnology" was authorized to appear in the Church of England *Guardian*, October 20, 1858. But Denton did not attend the meeting; he wanted to retain his own successful compilation in some form "usable for a larger number," while the others declined to build on his foundation. Thereafter the two parties proceeded separately.

The two-week advertisement brought in over 200 suggestions and enquiries to Mr. Baker as secretary, and when in January, 1859, an enlarged committee settled to business in the Pimlico vicarage, he presided, and remained its "acknowledged leader." The Vicar of Monkland had found his life's work. On November 2, 1859, his father died, leaving him the baronetcy, which thence-forward he bore as "The Reverend Sir Henry." In his Anglo-Catholic adherence to clerical celibacy he never married, causing the family title to devolve afterwards upon a kinsman.

The initial outcome of the Committee's labors was a very small

pamphlet of thirty-six pages, put out in May, 1859, and re-issued as a rather larger paper-backed "Trial" volume of 108 pages containing 138 hymns, which was circulated "for temporary use, as a specimen, still open to revision." Sir Henry gave his sister a copy dated November 18, 1859. The completed words of the hymnbook, expanded to 273 hymns, were issued by Novello a year later, and the music in 1861 edited by Mr. W. H. Monk, organist at King's College, London, who is credited with suggesting the felicitous title, "Hymns Ancient and Modern."

Hundreds of English parishes at once welcomed the book. No doubt its success was due primarily to the strategy of Murray and Sir Henry in ensuring beforehand the willing withdrawal of some competitors. It was not only their physical retreat from the market that cleared the way for the new book, but the refreshing spectacle of Christian unity in a great enterprise. In addition there was the actual quality of the book with which Sir Henry and his friends thought to stem the dreaded growth of "liberalism" in church and state. Compared with the very large collections then current in Methodism and Dissent this volume of 273 hymns seems a meager instrument. But Keble's wise counsel that the projected book should be "comprehensive" had been heeded, and it was decisive. Moreover it was something novel in hymnody. Contrast the Wesleyan collection "with Supplement" of 1831, where a total of 769 pieces comprised 675 by the Wesley family, 67 by Watts and Doddridge, and a score of others; or the *New Congregational Hymnbook*, 1859, of 1,000 Psalm-versions and hymns, which, though showing more variety of authorship, contained a solid 700 by Watts, Doddridge and the Wesleys. It is perhaps traceable to a strong practical strain in this son of an admiral, that Sir Henry produced a book which transcended the restricted outlook of the first Tractarians.

For, somewhat surprisingly, it did not bear the imprint of a single mind or party. Throughout the land Englishmen found in it something acceptable to varied shades of churchmanship, yet were helped by it to recognize themselves as belonging to the "One Holy, Catholic and Apostolic Church." It was not exclusively Latin like the *Hymnal Noted*, and the English half of its contents was balanced between writers of past and present. Beside Nahum Tate and Bishop Ken stood Lyte, Keble and Dean Alford. Women poets had their place, such as Mrs. Alexander and Miss Auber. Nor was the selection confined to the Church of England. If it was congenial to *faith* to embrace hymns by Roman Catholics, it was the very constraint of *charity* when these authors had seceded from the Anglican fold so

recently as had Faber (1846), M. Bridges (1848), Caswall (1850), R. Campbell (1852) and H. Collins (1857), all of whom are included. Incongruously accepted in their company were the Evangelical *Olney* poets, Methodists and Independents, the Moravian Montgomery and the Baptist Alice Flowerdew; nor did the open door refuse even a Unitarian's "Nearer, my God, to Thee." The middle wall of prejudice was down, and these stiff conservative English Churchmen were welcoming not only Scottish Paraphrases but hymns from the lost American colonies; there, on their merits, were C. W. Everest, a rector in Connecticut, and George Washington Doane who, if he could never be a "real" bishop like my lords of Lincoln and Exeter, or even Wakefield, was at least bishop of New Jersey! Finally, the book had its proportion of hymns from German sources, if not nearly so many as in *Mercer*.

Such, then, was the interpretation of "catholicity" with which Sir Henry and his Committee made their appeal to the parishes, and to signify so much within so small a compass displayed true editorial genius. In view of their chosen title it is perhaps singular that in their first edition of 1861 there is nothing whatever to show which hymns are "ancient" and which are "modern;" thus Thomas Kelly's "We sing the praise of Him who died" stands unabashed beside *Vexilla Regis*, and Doddridge's Communion hymn next to the *Pange lingua* of Aquinas. More significantly, there is no hint that Marckant's "O Lord, turn not" (No. 80) and "Jerusalem, my happy home" ("F. B.P."; No. 180), both sixteenth century English, are earlier than much of the Latin. Indeed, of about 130 hymns translated in the first edition, no fewer than 43 are late products of the French Latinists of the seventeenth and eighteenth centuries. Excellent hymns they often are, and very ably rendered, as Isaac Williams' "Disposer supreme" (from the *Cluniac Breviary*, 1686), or Chandler's "On Jordan's bank the Baptist's cry" (*Paris Brev.* 1736) in his misnamed *Hymns of the Primitive Church*, 1837 (his Preface, p. 9 notwithstanding). To call such hymns "ancient" or "primitive" was, of course, an error of contemporary scholarship, duly corrected later, but it does not seriously detract from the Compilers' intention of guiding English hymnody back into the main tradition of the Latin West.

The old reproach that "H.A.&M." should stand for "Hymns Asked for & Mutilated," if unjust, was not groundless. Nearly all of Neale's translations were "alt. by Compilers," though it may be questioned whether his broad permission to use, and even alter, his hymns carried unfettered leave to *re-write* them. Yet generally (if by no means always) the Compilers improved what they handled, making for greater

simplicity and directness. Thus in "Jerusalem the golden" they removed his picturesque Latinisms "*social joys*" and "*conjugilant*," though later editors (see *English Hymnal*, 1906) have restored them. Another example is Neale's translation of *Urbs beata Jerusalem* of which six out of eight stanzas are substantially altered in *A & M*, 1861, Nos. 243-4 (and so in the American Protestant Episcopal *Hymnal of 1940*, Nos. 383-4), while Neale's own text is now scarcely ever printed. In altering Caswall's *Stabat Mater dolorosa* the purpose was partly to restore the Latin meter throughout, partly to correct an original tendency towards Mariolatry. Sometimes, however, the Compilers merely effect the same dull levelling as did Ravenscroft with old melodies. Thus in Caswall's "Hark, a thrilling voice is sounding" (1861, No. 33) we should prefer his lively line "*Startled by the solemn warning*" to the commonplace "wakened;" or again, Neale's version of *Deus tuorum militum* (st. 1, as in *English Hymnal*, No. 181) is strong and scriptural, against the emended couplet in *A & M*, 1861, No. 264. About thirty translations were made by the Compilers themselves, often incorporating the work of other hands.

The modification of texts was extended to English hymns. Sometimes the opening was altered, as when Montgomery's Ordination hymn "Pour out Thy Spirit" becomes "Lord, pour Thy Spirit," or Wesley's "Come, let us join our friends above" is made to open with line five as "Let saints on earth" (and greatly improved besides). Matthew Bridges' beautiful lines "Behold the Lamb" were thoroughly disciplined to a singable, if still unusual meter, but so fair a line as "Upon the iris throne Of God above" becomes merely "That sitteth on the Throne." A case yet more striking is "Eternal Father, strong to save," for those famous words were originally line 4, since Whiting's hymn began, "O Thou who bidd'st the ocean deep," and even the moving phrase "fire and foe" was supplied by the true instinct of the Compilers. It may also be noted that Watts' "When I survey" and Miss Auber's "Our blest Redeemer" were each furnished superfluously with a doxology (omitted from later editions).

Apart from all this work of reconstruction, for which Sir Henry Baker must bear responsibility (alike of praise and blame), his own portion in the hymnbook was considerable. In the first edition he had thirteen hymns of his own and nine translations. These include the verses he added to Dr. Bullock's "We Love the place, O God," and to Neale's rendering of *Corde natus* ("Of the Father's love begotten" which, indeed, he recast entirely). Serviceable pieces like "Lord, Thy word abideth" and his Harvest hymn, and his translations (for example *Dignare me, O Jesu*), show him as a competent

classic and average poet. His version "What our Father does is well" does not prove a knowledge of German, as it may be based on a prose translation; apparently his "O Sacred Head, surrounded" goes back to the original *Salve Caput* rather than to Gerhardt's "O Haupt voll Blut." He even composed the simple melodies STEPHANOS and ST. TIMOTHY, both harmonized by Monk, but his principal gifts to the Church were in other kinds.

A most important factor in the success of the new book was his choice of W. H. Monk to edit the hymn tunes. It has been the fashion to disparage English music in the nineteenth century, but there were sound musicians and able teachers (for example, Gauntlett, S. S. Wesley, Henry Smart, and Stainer who at sixteen was Ouseley's chosen organist at Tenbury), all improving the standard and laying true foundations for the future. Monk (like Goss and Barnby) had a deep sense of religious vocation; also he knew what a congregation of those days would sing. Of nineteen tunes which he wrote for the 1861 edition, seven are still well in favor (for example EVENTIDE, ASCENSION, ST. ETHELWALD, and others). He also introduced new work by Gauntlett and Dykes, Ouseley, Hopkins and others then living, besides editing tunes already known, Latin and German, Scottish and English.

Sir Henry and his collaborators continued indefatigably. Within three years of publication, it is said, 350,000 copies were sold, and it was clear that the book provided what was wanted. Novello added an Appendix in 1868 of similar character; it presented more of Neale and of Dykes, fresh pieces by the Chairman (for example, "The King of love," and "Shall we not love thee, Mother dear" which was much criticized as Romish); also new contributors such as Bishop Wordsworth of Lincoln and Canon Bright, Newman, S. S. Wesley and Horatius Bonar; here too was another American bishop (A. C. Coxe of Western New York) while there were also several hymns based on the old Greek Office books: it was still "ancient *and* modern." In this Appendix we first meet such indispensable titles as "The Church's one foundation," "We plough the fields, and scatter" and "There is a green hill," with three of the few tunes the plain man knows. "Lead, kindly Light" now appears, set to Dykes' LUX BENIGNA but not yet to SANDON (1860), while "Onward, Christian Soldiers" (No. 385) had to wait for Sullivan's ST. GERTRUDE until the tune had passed through Barnby's *Hymnary*, 1872.

The hymnbook was now so well established that in 1875 it could be entirely rebuilt, being transferred to the publishing care of Wm. Clowes and Sons who have produced it ever since. In this second edi-

tion Sir Henry added (with four other pieces) his admirable Communion hymn "I am not worthy," and for Passiontide "O perfect life of love," and when a new Supplement was attached in 1889 it contained two more from his pen. It is perhaps a measure of the progress made in the country towards Tractarian ideals that No. 1 in 1875 could be "Now that the daylight fills the sky" (No. 4 in 1861), of course typically altered from Neale's text; it is the ancient Office hymn at Prime replacing Ken's time-honoured Morning Hymn (No. 1 in 1861), now relegated to No. 3. Sir Roger de Coverley's England of the *Spectator* had passed away, and the old insularity itself was beginning to yield to forces and ideas not yet spent.

Of the hymnbook of 1875 no more need here be said, for its contents faithfully develop the theme announced years before. Sir Henry did not long outlive the publication of his second edition, for in 1877, at the early age of 56, he was laid to rest in his own churchyard. For twenty strenuous years he and his colleagues had been crusading to raise the level of worship in England, and in this aim they largely succeeded. Under his guidance they had laid down the pattern of a hymnbook which won increasing acceptance, and exerted influence far beyond their own Anglican borders. The edition of 1875, expanded in 1889, was further enriched by the Second Supplement of 1916 which retrieved much of the valuable material set forth in the Revision (ultimately abandoned) of 1904. (one feels that the shrewd original Proprietors were better judges of critical and popular opinion than their learned successors!). Thus supplemented, Sir Henry's last book remained the representative hymnbook of the English Established Church until 1950 when its venerable inconvenience (somewhat mitigated in the partial re-setting of 1924) was at last replaced, in a form revised but still carrying the historic name.

It is well-known that the Church of England has never possessed an official hymnbook controlled by Convocation, and that from the outset *Hymns Ancient and Modern* has been privately administered by a small body of Proprietors—at the present time much to the material profit of the Church, and the comfort of certain Charities. (The house of Clowes stated in 1953 that, since they took over the hymnbook from Novello in 1875, the total production of *H.A. & M.* had exceeded one hundred millions of copies).

In the nature of things it has always had rivals, powerful ones in this century, and, from the first, books at wide extremes. For Anglo-Catholics, the *Hymnal Noted* had such successors as the *Eucharistic Hymnal*, 1877, the *Antiphoner & Grail*, 1880, and ultimately the present *English Hymnal*, 1906. Evangelicals had *Harland*, 1855,

followed by Snepp's *Songs of Grace & Glory*, 1872, and (based on *Harland* and still in use) Lady Carbery's *Church Hymnal*, 1917. Survival was easier for books of recognizably divergent traditions, whereas there was perhaps room for only one strong exposition of central churchmanship. Thus Mercer & Goss' much larger *Church Psalter & Hymnbook*, 1854-60, 64, has lapsed with other widely used compilations, although it drew richly from German and Methodist sources, while providing for the Christian Year. *Church Hymns*, 1871, the *Hymnary*, 1872 and the *Hymnal Companion*, 1876-90 all stood too near the center to sustain a serious challenge to *H.A. & M.*

Perhaps Disraeli was right in expecting some special endowment of leadership and spiritual force in England's families of long-settled gentry and near-nobility. One recalls George Herbert and Bishop Heber, Milman, Athelstan Riley and Bishop Frere, and, for that matter, John Wesley and Oliver Cromwell—without in the least depreciating the high qualities of, say, John Bunyan or Aneurin Bevan. Sir Henry Baker exercised his editorial responsibility with insight and decision, and his sustained enthusiasm must have made him a tower of strength to such gentle and persecuted souls as Neale and Dykes who contributed so largely to the distinction and usefulness of the book. That their High Churchmanship, long misunderstood, came to be so widely approved as essentially English, was in great measure due to the serene faith and practical wisdom of the priest-baronet of Monkland Vicarage in furnishing for Anglican devotion a hymnbook which, through a century of struggle and change, has been a part of English life.

HUGH PORTER (*Continued from p. 4*)

cating the inclusion in a modern hymnbook, of the best available texts and tunes from all places and periods, without any compromise.

The present emphasis upon the spiritual and theological aspects of hymnody, far from being a novelty to Dr. Porter, was constantly present in his thinking and in his efforts to heighten the prestige of the hymn in its function of interpretation as well as praise.

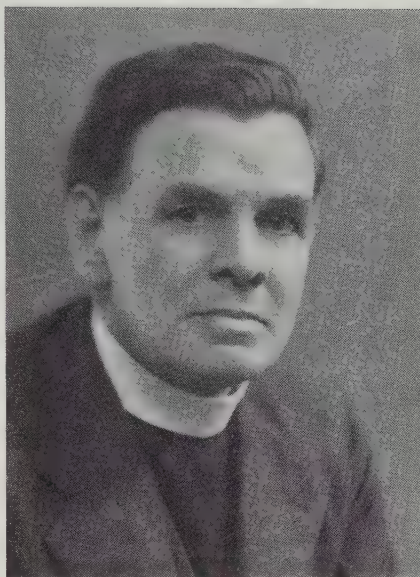
To such high purposes, Dr. Porter's life was dedicated. To their attainment, he gave himself wholly, with unfailing enthusiasm, quiet courage and undisturbed serenity of spirit.

—RUTH ELLIS MESSENGER

Heather in Heart and Hymn

SYDNEY WALTON

IN THE EARLY HOURS of January 1st in the year of grace 1882 a mother was in travail in her little home in a village called Gayle in a lovely dale in Yorkshire. Normally she would have been at the Watch-night Service in the Methodist Chapel where she worshiped. Midnight over, the thoughtful congregation walked quietly to the cottage to sing hymns. Little could they know that a boy destined to be a famous hymn writer was about to be born, born to the sound of canticles ascending to the dark sky. The boy was Thomas Tiplady who lives in Lambeth by the Thames, lives eagerly, zestfully, zealously, the joy of the Lord abounding in the soul of him.



THOMAS TIPLADY

The Methodist Hymnal in the United States of America enfoldes (the number is 143) a hymn "Sweet the moments, rich in blessing" and the author is James Allen of Gayle. Hymn 145, "Above the hills of time" is by Thomas Tiplady. Strangely beautiful the juxtaposition, an accident of grace and a grace of chance. But there is more to be added. Thomas Tiplady's mother's maiden name was Mary Allen and she was of the family of the earlier author who was born in 1734 and died in 1804.

Thomas Tiplady as a boy of four went with his father and mother to the cotton town of Nelson in Lancashire. At the age of ten he became a half-timer in one of the mills and at thirteen was working full time at six-and-six a week! But the heather of Gayle in Wensleydale remained in his heart and still abides though his duties and dedications have held him from the high moorlands except for occasional visits. But as I deem, Wensleydale whispers in his hymns, Wensleydale the wonderful.

In the year 1905 Tiplady was "accepted," as the word is, for the Methodist ministry and therefore entered into the richly rapturous wealth of hymnody bequeathed by the Wesleys. Three years he studied at Richmond College on the glorious hill overlooking the gentle Thames. At the Old Ford Mission in London's East End he served and in 1914 went to the war-front as Chaplain. Attached to the 56th London Division, the Queen's Westminster Rifles, he served on the Somme and at Arras. How far away the native heather appeared to be! In 1922 he was appointed to the headship of the Lambeth Mission and ever since has lived in the flat in Chester Way in the Kennington Road which is not remote from the Pilgrim Way to Canterbury; Chaucer's Tales may be said to sound in the remembering air.

On occasions we talk together, Thomas Tiplady and I, perhaps over an evening meal, the two of us, each with heather in the heart for I too was born in a dale, the Dale of the Wear, not far from Wensleydale. Fascinating themes rise like birds soaring and curlews calling from our conversations. The clingingness, the persistence, of nature's influences prevail so that in the slums themselves the birds sing that made dawn-music in the boyhood years and bring heaven near. Wordsworth is the authority that so it is. Thomas Tiplady says that on occasions he has taken people from Lambeth into the country and has heard someone remark that "It's like your hymns, Sir." "If," he adds, "I had lived in the Dale all my life, I might have been hymn-silent, the daily benedictions of dayspring and noon and gloaming sufficient in themselves. And again if I'd been born in London and wholly enclosed and encompassed by the Metropolis, I might not have sung at all, who knows?" If poetry be emotion remembered in tranquility it may also be the *mannâ* memory brings to be shared within city-walls among those without the benisons of the great skies and landscapes. Wensleydale whispering within Westminster and the country-lanes and hedgerows giving beauty to Lambeth; in that kind of ministry, so to designate it, Thomas Tiplady has been an evangelist and among many he is honored and the poet is honored in the city streets. I cherish the man himself and the psalms he weaves.*

* Mr. Sydney Walton, C.B.E., M.A., B.Litt., is a distinguished Londoner, whose long career as teacher, journalist, publicist and author was interrupted during World War I when he served in the Ministry of Munitions and the Ministry of Food and other important capacities. His publications include *From the White Cottage, The Sieve of Blindness, Into Italy, Among the Fjords, Lotus Leaves* and others. This tribute to Mr. Tiplady is offered with congratulations on his seventy-ninth birthday. The photograph shows him just prior to World War II when Lambeth Mission enjoyed wide influence under his direction.

Hymn for the Motor Age

MELITA 88.88.88

1. O God, by whom the clouds are spread
And by whose hand each star is led;
No sparrow falls by thee unseen
In busy town or woodland green:
O hear us, Lord, for all who ride
Through city street or countryside.
2. Upon the road be thou revealed
To travelers as guide and shield;
The aged and the young protect
From heedless driving or neglect:
O hear us, Lord, for all who ride
Through city street or countryside.
3. Creator of the Milky Way
Where countless stars make heavens gay,
The hearts and minds of men inspire
To free our roads from perils dire;
And may each driver always feel
Thy guiding hand upon the wheel.

—THOMAS TIPLADY, 1957

"Ah, Dearest Jesus"— A Lenten Hymn Interpretation

RUTH NEEDHAM

Ah, dearest Jesus,
how hast Thou offended,
That man to judge Thee
hath in hate pretended? *
By foes derided,
by Thine own rejected,
O most afflicted.

Who was the guilty?
Who brought this upon Thee?
Alas, my treason,
Jesus, hath undone Thee.
T'was I, Lord Jesus,
I it was denied Thee;
I crucified Thee.

For me, dear Jesus,
was Thy incarnation.
Thy mortal sorrow,
and Thy life's Oblation.
Thy death of anguish
and Thy bitter passion,
For my salvation.

Therefore, dear Jesus,
since I cannot pay Thee,
I do adore Thee,
and will ever pray Thee.
Think on Thy pity
and Thy love unswerving,
Not my deserving.

Johann Heerman, c. 1630
Tr. Robert Bridges, 1899

* "Pretended" is used in the sense of "presumed."

The Progression of a Soul in its Contemplation on the Savior's Sufferings

Stanza One: In tender address this penitential prayer of a soul in solitude before its Savior begins with amazed questioning as to the cause of His suffering, as if He had given offense. Implicit, however, in this interrogation and the words that follow is the thought that Christ was so free from wrong-doing that man in his hate could only presume to judge Him guilty. In further contemplation the blame is placed first upon His foes and then upon His own people—both of whom caused Jesus incomparable anguish.

Stanza Two: Then with keen intensity one probing question quickly followed by another provokes a personal confession. So deeply does the individual feel his own implication in this superlative crime that with heart-moving directness he identifies himself with Judas in his betrayal, Peter in his denial and the Roman soldiers in their crucifixion of Jesus.

Stanza Three: This deepening awareness that it was his own sins that crucified the Lord has brought him to the realization that Christ's

incarnation and passion were for him personally. It was as though no other needed His propitiatory sacrifice, thus the offending sinner in effect exclaims with St. Paul—"The Son of God . . . loved me and gave Himself for me."

Stanza Four: In view of this personalization of Christ's passion, he gratefully acknowledges his utter inability to compensate this love. Instead he pours out his heart's adoration to his Savior, promises always to pray to Him and to meditate upon His compassion and steadfast love rather than to dwell upon the judgment that was due him as a condemned sinner.

Suggested Scriptural Background

Stanza One: Luke 23: 1-38; note especially verse 35; John 1: 11.

Stanza Two: Matt. 26: 20-25; 47-50; 69-75; Matt. 27: 27-37.

Stanza Three: Heb. 2: 14-18; Phil. 2: 5-8; Matt. 26: 37-46; Luke 22: 44;

Isa. 53: 1-12 and other references in stanza One and Two.

Stanza Four: Eph. 2: 8, 9 Rom. 12: 1.

Miss Ruth Needham of the Southern California Chapter of The Hymn Society, has contributed one of her well-known hymn interpretations to this issue. She may be addressed at 5920 Foothill Drive, Hollywood 28, California.

The Gregorian Association

CYRIL E. POCKNEE

This Association was founded in 1870 under the title "London Gregorian Choral Association;" the shorter title was adopted in 1910.

The objects of the Association are to spread reliable information on plainsong and to demonstrate its suitability to the Anglican Rite; and to afford expert advice and instruction to those desiring to sing plainchant to English words.

Among the founders of the Association was Thomas Helmore, (1811-1890) who became its first Precentor. He was chaplain to the Chapel Royal; and was one of the pioneers in reintroducing plainsong into the Church of England. With John Mason Neale he edited *The Hymnal Noted* (1851-54), a book which gave for the first time the traditional plainsong melodies set to an English translation of the Latin text.

The Association holds an annual Evensong in St. Paul's Cathedral, London and some of its associated choirs sing the propers of the

(Continued, p. 26)

Seſang = Buch

nebst
angehängtem öffentlichen Gebethe
zum Gebrauche
der
Herzogl. Württembergischen
katholischen Hofkapelle
auf gnädigsten Befehl

Er.
Herzoglichen Durchlaucht

dem Drucke übergeben.



1784.

5

Mel. No. I. b.

Origins of the Tune ELLACOMBE

MAURICE FROST

STARTING WITH the late W. H. Frere's notes on the tune in the 1904 Edition of *Hymns Ancient and Modern*, most of the Companions to recent hymnbooks have cited the Wirtemberg *Gesangbuch* of 1784 as the source of the above tune, but none have given the tune as it there appears. Thanks to information received from Dr. Konrad Ameln, who told me that a copy was at the Berlin State Library, I have been able to get a microfilm of the tune in that book which is here reproduced, *Melodie No. 1 b*.

Bäumker describes the book in Vol. III, pp. 104-5. You will see no words are printed with the tune in 1784 but I suspect it was used for "Ave Maria klarer." The 1833 Mainz book (Hartig, Xavier L., Ed., *Volständige Sammlung der Gewöhnlichen Melodien zum Mainzer Gesang-buche*, 1833), I have not seen, but Bäumker prints the tune (Vol. IV, No. 145 II)* from it set to "Der da im heil'gen Sacrament," which is reprinted by Dr. Haeussler in his *Story of Our Hymns*, p. 142 (with three slurs omitted).

I think the 1868 *Appendix* to the 1861 Edition of *Hymns Ancient and Modern* is its first appearance in English books. (Frere, by not giving alternative names suggests that he knew of none.) "Ellacombe" is a place name in Devonshire but whether any of the Compilers of *Hymns Ancient and Modern* had any connection with it, I do not know.

* Bäumker prints five versions in all, of this tune, Vol. IV, p. 583. Dr. Maurice Frost, Vicar of Deddington, Oxford, England, is the author of *English and Scottish Psalm Tunes*, London, 1953. He is a Proprietor of *Hymns Ancient and Modern* and Editor of the Revision of Frere's Introduction to the Historical Edition of *Hymns Ancient and Modern*, which will be published this year.

Hymn Anthems

EDWARD H. JOHE

"Come, Holy Ghost"—Maurice Whitney. M. Witmark, SATB, #W3549.

The universal qualities inherent in this prayer are beautifully portrayed in the music. It has the movement of polyphony yet it looks like chorale-style with interesting harmonic voice leading. Text and music climax is achieved with fine naturalness. While it is marked SATB, there are many eight-part requirements and it is a *capella*.

"My Shepherd is the Living Lord"—Thomas Tomkins (1573-1656). Edited by Denis Stevens, Concordia, #98-1416.

How fortunate we church musicians are today! Here, in fine edition is a gem from Tomkins' *Musica Deo Sacra* (1668). The text is a metrical version of Psalm 23 from *Sternhold and Hopkins*. It is a very fine anthem for alto, tenor, chorus, with organ accompaniment (in the style of the period) added by the editor.

"Beneath the Forms of Rite"—Austin C. Lovelace. Brodt Music Co. SATB, #526.

This is not a great liturgical communion text but it does speak to men's conscience. Texts like this which give us new insights into our things such as the Christian religion are to be recommended. The music is original. It is easy and has very interesting harmonic treatment which gives it life but stays within the context of the words.

"The Sacrifice of God is a Troubled Spirit"—Maurice Greene. Edited by Richard Graves, Summy-Birchard, #5306.

This is a fine edition of music from the rich seventeenth-century choral tradition. This particular verse from Psalm 51 does not have too many available settings. Preferably unaccompanied, SSATB.

"De Profundis"—W. A. Mozart. Edited by J. F. Ohl, Summy-Birchard, SATB, #5372.

To the eye, this is typical Mozart. The notes are easy to read and the rhythms rather conventional but within the whole there is a serene and sincere expression of prayer. To some, Mozart's sacred music is questionable in its seemingly light-hearted qualities. This psalm setting is a high contribution to any church's music library.

"The Holy Mountain"—Katherine K. Davis. SATB & Soprano Solo. Remick Co., #R3342.

Choirs enjoy this type of anthem with its use of solo, unison solo, SSA and mixed voices in what appears to be "natural" sections in the text (Isaiah). The music is based upon an original chorale and originates from Daye's *Psalter*. It is unhackneyed writing, full of great joy in the house of the Lord. It is well-balanced in the demands it makes on the choir. It is a great text, interestingly worked out. I suspect it will wear well even with superior choirs.

"O Come, Let Us Sing"—Theron Kirk. Summy-Birchard, SSATB, #5295.

The *Venite* (Psalm 95, 96) of course, practically sings itself, but this setting with brass, timpani and cymbal parts available, adds further jubilation and with a minimum of technical (singing) effort. Excellent for a festival or for a good and vital-toned church choir.

"Easter Cantata"—Adapted from various sources by Matthew Lindquist. SATB, Presser.

This cantata is well within the reach of the average mixed-voice church choir. The music is from diverse sources: fifth-century Gregorian, Swedish and German chorales, Bach and others. Sections for organ by the arranger carry on the mood of the cantata and give a rest from the choral tone. It is well within the half-hour time span. A youth choir would find this music stimulating.

"O God, O Spirit"—Don Malin. B. F. Wood, SATB, #743.

A fine contribution to the *Pentecost* section of a church's music library. This hymn of Gerhardt Tersteegen (1697-1769) is set to the melody from Gibbons' SONG 24. It has the Tudor choral-feel. It is not difficult and I suspect is one of those that grow in interest as it is rehearsed.

"The Resurrection"—Gordon Young. Sop. solo and SATB. Presser, #312-40449.

This is not a typical setting of the Easter story. The brief, poignant, awesome story (Matt. 28:1-6) is very vividly portrayed in this anthem. The organ accompaniment (not difficult) supplies the color; the voices either in unison or in octaves or occasional open-harmony, tell the story in a kind of rhythmic recitative—a soprano solo heightens the drama in a single declaratory passage. Trumpet, orchestra bells and timpani are optional and can be read directly from the anthem score.

"Now Christ Liveth"—Wihla Hutson. Shawnee Press, #A-557.

This Easter anthem has a lovely, gracious theme which the composer has used with fine care and craftsmanship. It "feels" well in all the voices. A children's choir is optional but I think this is a gem for children's choir and mixed voices. It is beautiful in its simplicity and is full of gracious joy.

Hymns in Periodical Literature

RUTH E. MESSENGER

Frank J. Funston, "Towards a Better Hymnody," *Provocative Pamphlets*, No. 57, published by The Federal Literature Committee of Churches of Christ in Australia, September, 1959.

This remarkable pamphlet leaves little to be said on the subject to which it is devoted. The author, a layman and teacher in The Essenden High School, Victoria, Australia, lays down the principles involved in the improvement of hymnody. 1) *Good music* Fine tunes by the great musicians are available; appropriate or "proper" tunes should be used; new tunes should be encouraged. 2) *Sound theology* The use of identical hymns by a variety of denominations indicates a common belief; the use of hymns based on the words of scripture (in addition to metrical psalms) are significant. 3) *High literary standards* Famous poets have written hymns; the best hymns show a progression or development of thought; literary devices such as alliteration, assonance and others are fitting. 4) *Trends of modern hymnody* We are apt to neglect our finest hymns but we should make use of these; there is an awareness of the possibility of using new hymns; unexplored areas in foreign language hymns are attracting attention. To achieve a better hymnody young people should be encouraged to write hymns. So great are the gains to be derived from improvement that it merits our best efforts.

Asa Zadell Hall, "Hobnobbing with Great Modern Hymns," *Music Ministry*, October, 1960.

Dr. Hall selects the following twentieth century hymns: "America the beautiful," "We would see Jesus," "Be strong," "In Christ there is no east or west," "O Lord our God, thy mighty hand," "Rise up, O men of God," "Where cross the crowded ways of life." The crucial tests of a great hymn are motive, message, method. By "hobnobbing" Dr. Hall means "a close heart-to-heart relationship" with text, author, and appreciation of the personal message which the hymn may convey.

Walter H. Hohmann, "An Historic Melody," *Mennonite Life*, July, 1960.

The tune AUS TIEFER NOT first appears in Protestant hymnody in the *Strassburger Kirchenamt*, 1525. In connection with later usage, the form of melisma characteristic of the melody is used in the Old Order Amish services as the *Urton* for the *Lobesang*. It exhibits a reflection of the influence of Gregorian Chant.

Donald P. Hustad, "Music for Worship, Evangelism and Christian Education," *Bibliotheca Sacra*, October-December, 1960.

Originally delivered as a lecture at Dallas Theological Seminary, this article covers the general subject of sacred music. Of Christian Education he says: "Here we have sinned the most and here is our greatest hope for the future . . . in rearing a generation of young people who will have sung with understanding when they were children not only hymns especially planned for younger minds, but also the historic Biblical hymns of the church."

Ruth E. Marsden, "Bonar—The Voice from Galilee," *The Alliance Witness*, October 21, 1959.

Building her appreciation of Horatius Bonar and his hymns around his well-known "I heard the voice of Jesus say," the author treats the life and work of Bonar from the evangelistic viewpoint. She includes the following hymns as authentic voices from Galilee: "Calm me, my God, and keep me calm," "Go labor on," "I lay my sins on Jesus," "I was a wondering sheep," "Come Lord and tarry not," "Blessing and honor and glory and power," "Here, O my God, I see Thee face to face."

Ruth E. Marsden, "Teaching Hymns to Youth," *News, NCFM*, September, 1960.

"This paper," says Miss Marsden, "does not present a plea for the singing of hymns. . . . This is a plea for all educators to teach hymns to youth." A hymn curriculum for the Sunday School is urged to provide direct assistance to leaders and to encourage a like individual choice. To improve congregational singing we must "take the hymn to the Sunday School." An organized plan involves the cooperation of minister and church musician, organized children's choirs, the awakening of interest in the fine hymns of the church and a true spirit of evangelism.

Ruth E. Messenger, "Judocus Clichtoveus: Renaissance Hymnologist," *Classical Folia*, Vol. II, No. 1 (1959).

An account of the life and work of a great humanist, hymnologist, theologian and liturgist, with special reference to the classical allusions in his studies of the Office Hymns.

Ruth E. Messenger, *continued*. "Vernacular Hymnody of the Late Middle Ages," *Catholic Choirmaster*, Fall, 1959. A summary of our

present knowledge of the sources, with illustrations, of a period of hymnic history little known but increasingly important. "Hymns from the Latin in Recent American Hymnals," *Journal of Church Music*, September, 1959. "Hymns of the Early and Medieval Church," *United Church Herald*, January, 1960.

Barbara J. Owen, "The Children's Choir—Help or Hindrance," *Journal of Church Music*, December, 1959.

Opening with a realistic description of the functioning of many Children's Choirs, Miss Owen presents a contrasting and more encouraging picture of the progress already made, or desirable, in this department of worship. She stresses careful organization of the choir, rehearsal of processional details, proper study of the music which should be of superior character, the matter of robing, and the cultivation of a suitable and worshipful attitude toward the church music.

Erik Routley, "The Case Against Charles Wesley," *Bulletin*, Hymn Society of Great Britain and Ireland, No. 14, Double Number, 1960.

Recognizing the assumption that the prestige of Charles Wesley as a hymn writer may not be attacked, the author proceeds to do so, hoping to stimulate controversy and a rehabilitation of Wesley for the modern age. Passing over Dr. Routley's introduction and stating directly the "case," we find 1) "For all that his defenders claim about his catholicity, he (Wesley) set a fashion of introverted hymn-writing which proved to be disastrous to the health of public praise." 2) "Wesley's emphasis in a general way is on the human soul and the Church's ministry and offices."—"service" means specifically religious work.) 3) "It is time somebody said that the fact that Charles Wesley wrote 6,500 or 7,000 hymns, or whatever it was, is a scandal." 4) "Has Charles Wesley with his formidable prolixity and his great rhetorical power, stifled hymn-writing among Christians of his own communion, and been allowed to take too large a place in their manuals of praise?" "I conscientiously hold that the prodigality of Wesley was in the last resort responsible both for the narrowness and for the supineness of the modern religious person's apprehension of hymnody." Dr. Routley concludes with an appeal for new hymns by modern men for a new age, hymns which recognize the relevancy of the Gospel to all phases of life. He requests debate and discussion.

William Watkins Reid, "Let's Blame Ourselves—Not Charles Wesley," *Arkansas Methodist*, April, 1960.

In reply to Dr. Routley, Mr. Reid comments: 1) Charles Wesley is apparently being blamed for the later Gospel Song. 2) He may also be blamed for the "peace-of-mind cult." 3) Only the finer Wesleyan hymns actually have survived in modern Methodist hymnbooks: *Methodist Hymnal*, (America), 54; *The Methodist Hymn Book* (British), 240; *English Hymnal*, 19; *Hymns Ancient & Modern* (British), 30. 4) "There is a shortage of non-dated social gospel and missionary hymns but I am not convinced that this is because 'Wesley's great rhetorical power stifled hymn-writing among Christians.'" Concluding, Mr. Reid says "I agree that today's church cannot thrive on Charles Wesley's hymns alone, any more than it could on John Wesley's sermons alone: Both met the needs of their day: don't scold them for that! It is our task to make our hymns a tool for praise, prayer, teaching and inspiration needed by our day and condition."

Philip S. Watters, whose series of studies of great hymns in *The Methodist Hymnal* began in *Music Ministry*, October, 1959, has concluded a most attractive and readable presentation of this subject.

Attention is here directed to "A Hymn of Brotherhood," Louis F. Benson's "The light of God is falling," January, 1960; and "A Hymn of the Triumphal Entry," Calvin Laufer's "O Thou eternal Christ of God," March, 1960. Dr. Watters' interpretation of these important twentieth century hymns reminds us how little we know about our fine American hymnody. He has made available relevant data for ministers, choirmasters and leaders of music education.

F. R. Webber, "The Gospel in the Great Hymns," *Christianity Today*, August 29, 1960.

Starting with the thesis that "a good evangelical hymn is better than much of the preaching one hears these days," the author considers the theology of fine hymns. He sets up the following criteria: "A good hymn is Trinitarian;" "A good evangelical hymn is definitely Christian," "Christ-centered and Redemption-centered," and "not trivial;" "A good Christian hymn will contain teachings and imagery that are in accord with the Bible." While the subject is controversial, the author admits, and unanimity should not be expected, hymns can and should be selected that contain definite evangelical truth.

Jahrbuch für Liturgie und Hymnologie, Vol. IV, 1958/59. Edited by Konrad Ameln and others, Kassel, Germany.

The Foreword states that the volume is chiefly concerned with the Reformation century in liturgy,—also reflected somewhat in the hymno-

logical section, comprising p. 95-159, with notes on the literature, p. 245-250. Although the *Jahrbuch* is designated as the official organ of the International Fellowship for Research in Hymnology, no article in the English language is included.

The section on hymns comprises eighteen short articles in some sixty pages, among them: "Das hohenlohische Gesangbuch von 1629 und Johannes Jeep," by Wilfried Brennecke; "Das älteste deutsche Weihnachtslied," by Walter Lipphardt; "Die Bedeutung des XXIV Psalmen von L. Bourgeois," by Paul-André Gaillard; "Neue Forschungen über Philipp Nicolai," by Walter Blankenburg.

The American field is covered by notices of two dissertations: *English Hymns and their Tunes in the 15th-17th Centuries*, 1957, by Edna S. Parks and *Anabaptist Hymnody of the 16th Century*, by Rosella Duerksen.

THE GREGORIAN ASSOCIATION (*Continued from p. 17*)

Mass at the Solemn Eucharist held by the Church Union at its congresses. Services have also been sung in a number of other Cathedrals and Collegiate churches, including King's College, Cambridge and St. Alban's Cathedral. In 1961 the Association will sing Evensong at St. Paul's Cathedral on June 21st and Canterbury Cathedral on June 24th.

Besides its annual Service book, the Association has also been responsible through its musical directors, notably the late Francis Burgess, for a number of publications relating to the special rites of Holy Week and other seasons of the liturgical year. This work is continued by the present director, Arthur W. Clarke Esq., Mus. Bac., F.R.C.O., who is also the special commissioner for plainchant to the Royal School of Church Music.

The Association also publishes an edition of Palestrina's Mass *Aeterna Christi Munera* set to the text of the Book of Common Prayer. Recently an L.P. phonograph record has been made of a Gregorian Evensong sung in Southwark Cathedral.

There is an associate Gregorian Association in Canada. Membership is confined to communicant members of the Church of England and the Anglican Communion.

The Reverend Cyril E. Pocknee, the present Precentor of the Association, is a member of the *English Hymnal* Committee and is one of the contributors to the forthcoming historical edition of *Hymns Ancient and Modern Revised*. He has contributed this account by request for the benefit of many students interested in the subject. He may be addressed at Holy Trinity Vicarage, Twickenham, Middlesex, England.

A New Hymnal in Brazil

JOAO WILSON FAUSTINI

The Confederação Evangélica do Brasil is the organization to which most of the Protestant Churches in Brazil are affiliated. This Confederation decided back in 1935 to compile a hymnbook, which all denominations would use. The purposes were:

- 1) To unify the several translations in use, of the traditional hymnology.
- 2) To revise from our current and long-loved *Salmos e Hinos* a great number of hymns which had metrical errors. (Portuguese makes a wide use of many-syllable words, and it is common to find hymns in which the musical accents do not coincide with the metrical accent).
- 3) To raise the standards of both literary and musical content.
- 4) To include new hymns written or translated more recently.

The two appointed committees (one for the texts and one for the music) worked with much difficulty during a period of ten years. Only in 1945, their first product came to light. That was a pocket size hymnal with not more than 230 hymns and their melodies. It was called *Hinário Evangélico*.

The Churches received this new and corrected hymnal rather coldly, as they did not find in it many of their beloved gospel hymns and familiar tunes. Many of the well-known hymns had been so much changed in order to correct metrical accents, that most of the people, unprepared for that shock, just ignored this new hymnal, which was in fact

the first attempt since 1919, to improve our standards.

Organists and choir directors were the first ones to complain that they had to look up five or six different hymnals in order to find the harmonies for these melodies. But in 1952 the Confederação published the same hymnal with music in four parts.

In 1955 a new enlarged pocket edition of the *Hinário Evangélico* came out, this time with only the words, and no music. This is the last publication of the hymnal, and only a few churches, here and there are using it. (Most of the churches are still hanging on to the traditional and out-dated *Salmos e Hinos*, waiting for its revision, or the completion of the *Hinário Evangélico*.)

Our committee is made up of three persons with quite different backgrounds: One is Professor Sammartin, a Spaniard who has lived in Brazil for four or five years, and was formerly in Spain, an organist for a Lutheran Church for over a period of twelve years. He is quite well informed on the German chorales, and has access to many sources in that line. The second is Professor Zimmerman, a nephew of Albert Schweitzer, native also of Upper Alsace. He was a Catholic priest while in Europe and knows practically all about the Gregorian chants, German Chorales of the Catholic Church, and also French Metrical Psalms. I am the third person on the committee,—the only native of Brazil. I am more familiar with the English and American Hymnody, and more in touch with our own hymnology and history of

sacred music and hymnals. As the youngest member I can understand the need of vigorous tunes or lighter types, suitable not only for services, but for other occasions, (mainly for evangelization or revivals).

We have decided to divide the *Hinário Evangélico* into two separate parts: The first part, Hymns for Services of Worship; and the second, Gospel Songs. The first part will probably be arranged according to the liturgical year, and will include great standard hymns of the Church.

We are working on the final revision of originals, as the *Hymnal* is to come out early in 1961. This time the Confederação will publish both editions: text only, and text and music, at the same time. Many new hymns have been added, and all of the previous mistakes corrected, and we really hope this is going to be a great contribution to our churches.

Mr. Faustini is Director of the Music Department, Instituto José Manuel da Conceicao, and Choir Director of First Presbyterian Independent Church, São Paulo, Brazil.

On a Wide Circuit

W. W. REID

"She Just Likes to Sing"

(Cont'd. from Oct. issue)

I am always amused—sometimes frightened—when someone in church position defends some song with abominable music and inadequate (or false) theology by proclaiming, "My sainted mother sang that for 60 years!" or "I was converted

under the singing of those words!" I am always tempted to wonder, "What might he not have been had he known (or been converted under) a song that exalted God, or that taught high Christian ideals?" Some of the inadequacies of our religious living may well be due to the too-low ideals of hymns under which we were converted. It *does* matter what the religious content is in the songs mother sings her child—or that the Sunday school teaches him. As for the convert: might not *stirring mass singing* have moved his heart even more had the *words* had rich Christian meaning?

The Christian hymn *can* and *should be* as much an effective avenue for teaching, for inspiring, for troubling the spirit, and for conversion, as is the sermon or the prayer. It needs to be lifted out of the areas of tawdry, and often meaningless and unpoetic, words; and out of tunes that sometimes even Tin Pan Alley would not tolerate. Above all else, the hymns should carry a message, a prayer, a conviction, consonant with the needs, and hopes, and aspirations of men today. This cannot be done with yesterday's gospel song patter—or with anything less than the best we have theologically, poetically, musically.

(Reprinted by permission)

Anniversaries in 1961

William John Hall, 1793-1861

Karl P. Harrington, 1861-1953

John Henry Hopkins, 1861-1945

Vincent Francis Novello, 1781-1861

Johann Ludwig Steiner, 1688-1761

John Andrew Stevenson, 1761-1833

Reviews

A Hundred Years of Hymns Ancient & Modern, W. K. Lowther Clarke. Printed for the Proprietors by William Clowes & Sons, London, 1960, 90 pp. 2s. 6d.

To Americans accustomed to official committees in the preparation of strictly denominational hymnals, the position of *H. A. & M.* over the years has been somewhat of an enigma. It has been difficult to realize that this was not an official hymnal of the Church of England but rather that it was the product of a self-appointed and self-perpetuating group of Proprietors. Canon Clarke of Chichester, Chairman of the Board since 1947, has in this brief study cleared away much of mystery and has presented a succinct sketch of the hymnody of the Church of England as well as the distinguished career of successive editions of this now famous collection. In opening chapters, Canon Clarke traces the use of metrical Psalms and hymns in the Church of England prior to 1860. It is something of a shock to realize that, whereas the American Episcopal Church had a single, authorized hymnal from the start in 1789, there was no Anglican hymnal in the mother country until Heber's collection of 1827, and that during the next half-century there were around 200 hymnals issued by various individual clergymen for their own parishes but none authorized for general use throughout the Church of England.

Subsequent chapters describe the

preparation of the work, the men who created it, the choice of title, its reception, and the editions of 1875 and 1889. Discussions over the years about making it an official hymnbook are traced, with the reasons why none were ever so designated by the Convocations of the Church of England. A chapter on some of the Proprietors' difficulties makes very interesting reading for anyone concerned with the legal problems of bringing out a hymnal. Finally the work of successive generations of Proprietors is delineated, with a list of all the Proprietors with their dates of service. It is interesting to note that out of twenty-nine, only six have been laymen and none before the year 1928; only two became bishops, in both cases of the diocese of Truro.

Chapter VIII discusses some of the problems of editing a hymnal which have far wider application than merely the history of *H. A. & M.* Various captions are: "What is a hymn?" "Objective or subjective?" "Tunes," and "Revision of texts." The last has many points in common with an article on the same subject by Henry Wilder Foote, "The Ethics of Hymn Tinkering," *Religion in Life* (Winter 1941-2). Both point out the need to adapt certain lines of texts to changing situations and eras. Canon Clarke cites various authors who gave the Proprietors a free hand and others who were greatly distressed by changes. He closes this section with an amusing deletion which was made in 1888 from the hymn "Thy hand, O God, has guided,"

God bless our merry England,
 God bless our Church and Queen,
 God bless our great Archbishop,
 The best there's ever been.

No mention is made of the edition of *H. A. & M.* which was published in Philadelphia shortly after 1861, and licensed for use in some American dioceses. One wonders if it was a pirated edition.

—LEONARD ELLINWOOD

The Ministry of Song, Alan Gibson,
 Carey Kingsgate Press, London,
 England.

This pocket-size British publication of one hundred pages is a collection of thoughts by Alan Gibson, a radio personality of the BBC, about hymns and hymn writers.

He makes no attempt to present the history of the hymn as we know it today, but comments on the literary and musical styles of Ken, Watts, Doddridge, Charles Wesley, Toplady, Cennick, Mrs. Alexander and a few contemporary writers.

Most of the material that Mr. Gibson presents in this series of essays has been said before in a different way, but it is interesting reading as he writes in a style that is quite poignant and not without humor. For example, he states that "Rock of Ages" "is not the sort of hymn which can be bellowed at a Cup Final;" and commenting on superficial emotionalism and sloppy sentimentalism he says: "It is God that matters, not you, not the singer, and your nice warm untheological feelings about your country."

He adds his definition of a hymn to the many already available: "The hymn is the result of a spiritual ex-

perience of utter sincerity, expressed by a man capable of responding to such a call and lifted for a moment to the mountain-tops." Mr. Gibson does emphasize these spiritual qualities throughout his thinking, and ministers and organists would benefit from reading this book should other qualities of hymns be uppermost in their minds.

The chapters on Geoffrey Beaumont who is writing hymns in the jazz idiom is most enlightening. He shows that Beaumont is not breaking with tradition, but restoring it. However, he adds a word of caution to modern hymn writers that there can be an over-simplification of the God-Man relationship.

—RICHARD W. LITTERST

They Sang a New Song, Ruth MacKay, Abingdon Press, 1959, \$3.50.

Miss MacKay's book recounts familiar stories about favorite hymns and their creators, but she has also included a few that are not well-known, such as one of French-Canadian origin. Twenty hymns are discussed.

Each hymn is presented first in a simplified piano arrangement. (Unfortunately, only one stanza of text is included.) A short general description of the locale and period represented follows, and then the circumstances immediately pertaining to its creation are described. In some cases these events are historically accurate, ("O Little Town of Bethlehem," "America the Beautiful"); in others they are traditional, ("All Glory, Laud and Honor"); and in several the stories are defi-

nately "what might have been," ("God Be in My Head," "Come Thou Almighty King").

The book is generously illustrated by Gordon Laite, and there is a wealth of interesting and attractive detail in each picture.

Although "written to help children better understand the hymns they sing," the vocabulary and several of the hymn choices are not simple enough for the reader under twelve. However, the book would be a helpful source book for Sunday School use, or as a family book for hymn-sings.

—ALISON DEMAREST

News Bulletin of the Moravian Music Foundation

LOWENS COLLECTION TO FOUNDATION

A Music Library considered to be one of the outstanding private collections of musical Americana in the nation will be available at The Moravian Music Foundation in Winston-Salem.

Consisting of nearly 2,000 music books and books on music, the collection—The Irving Lowens Musical Americana Collection—is valued in excess of \$15,000 and contains many scarce items not to be found in major American libraries and universities. Its major emphasis is in the sacred and secular vocal materials representing the main stream of American musical development from the 18th century through the Civil War. As a research library it ranks with a handful of the basic collections of its type in the United States.

The Irving Lowens Musical Americana Collection is the result of twenty-five years of collecting and studying early American music by Irving Lowens, of Washington, D. C. Mr. Lowens' career as a musicologist specializing in this field has contributed greatly to the present-day knowledge of America's musical heritage. His pioneering research, writings, bibliographic studies, and music editions have made him a foremost authority on the subject and have helped to lay the foundations for continuing research in this still relatively little known cultural area.

Mr. Lowens is at present a member of the staff of the Music Division of the Library of Congress. He also serves as associate music critic for the *Washington Evening Star* and was recently elected a Fellow of the American Antiquarian Society, the first music scholar to be so honored in the Society's 150-year history. He has acted for some time as a research consultant to The Moravian Music Foundation and as chairman of the Music Library Association's American Recordings Project.

In Memoriam

As this issue goes to press we learn with sorrow of the death of Mrs. Thomas Tiplady, December 28, 1960, after a long illness. Mr. Tiplady's many friends will wish to express their personal sympathy and may address him at 2/2 Chester Way, Kennington Road, London S.E. 11, England.

Correspondence

To the Editor:

I have been interested in the singing at Dr. Schweitzer's hospital at Lambarene, and wonder if certain information sent from there would be suitable for THE HYMN's readers.

From a letter of Lotte Gerhold, dated July 13, 1960, I quote: "Dr. Schweitzer was brought up in the Protestant church of his home country, Alsace, which at that time was part of Germany. He used, and still uses today in our evening prayers, the hymn book of this Protestant church, in the German language. The Alsatian Protestant Church is neither Lutheran nor Calvinistic; it was founded by another, minor, reformer, at about the same time, and has kept to this since then. Here in Lambarene Dr. Schweitzer uses in evening prayers for the staff the Alsatian hymn book as well as the one of the French Reformed Protestant Church. The natives have their own hymns in their native languages, and these are used in our Sunday service."

RICHARD G. APPEL
15 Hilliard St.
Cambridge 38, Mass.

Correction

The Reverend R. Benjamin Garrison whose article "Ode to the Grecian Hymn," appeared in THE HYMN, October, 1960, receives our sincere apology for the errors in the printing of his name on pages 103, 105 and 121. Readers are requested to make the necessary changes in their copies of THE HYMN.

Lutheran Hour Music News

Six Contemporary Hymns . . . written for broadcast use by the *Lutheran Hour Choir* will be premiered on Lutheran Hour broadcasts beginning in January 1961. Preliminary plan is to introduce one new hymn a month. All new musical settings have been provided for both original texts and for those hymns which are set to little known or little used texts from the hymnody of the church. Composers whose special settings for Lutheran Hour use will be heard include Hugo Gehrke of Concordia College, Oakland, California; Ralph Schultz, Trinity Lutheran Church, Cleveland, Ohio; Ludwig Lenel, Muhlenberg College, Allentown, Pa.; Daniel Moe, Iowa City, Iowa; Richard Hillert, Concordia College, River Forest, Illinois; and Dr. W. E. Buszin, Concordia Seminary, St. Louis, Mo. Original texts for several of these hymns have been supplied by John A. Mueller of St. Louis and Rev. Kenneth Runge.

The introduction and use of these hymns on Lutheran Hour broadcasts is based on the commission of our Lord to the church to speak responsibly, relevantly, and understandably to the people of its day. While there is a need to continue the wholesome emphasis on the use of the best Christian hymnody from the past—when it is responsible, relevant, and understandable—the church also has the obligation to encourage the use of hymnody drawn from the needs, desires, and vocabulary of the age in which the church finds itself.

—CARL SCHALK, *Editor*